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here of recent papers published in America: N. C. De Witt, *The Dido Episode as a Tragedy*, *The Classical Journal* 2. 283-288; E. K. Rand, *Vergil and the Drama*, *ibid.* 4. 22-33, 51-61; H. H. Yeames, *On Teaching Vergil*, *The School Review* 20. 1-26; H. H. Yeames, *The Tragedy of Dido*, *The Classical Journal* 8. 139-150, 193-202. In *THE CLASSICAL WEEKLY* 5. 129-130 Professor Lodge noticed Professor Rand's paper and that of Professor Yeames in *The School Review*. In 1907 Professor De Witt, now at the University of Toronto, submitted to the University of Chicago, as his thesis for the doctorate, an essay entitled *The Dido Episode in the Aeneid of Vergil* (78 pages. William Briggs, Toronto). Chapter IV (38-53) deals with *The Dido Episode as a Tragedy*.

Of special interest in this connection is a book by Professor F. J. Miller, of the University of Chicago: *Two Dramatizations from Vergil. I. Dido—The Phoenician Queen. II. The Fall of Troy.* (The University of Chicago Press, 1908. \$1.00). In the Preface we read:

The epic is a drama on gigantic scale; its acts are years or centuries; its actors, heroes; its stage, the world of life; its events, those mighty cycles of activity that leave their deep impress on human history. . . . Such gigantic dramas could be presented on no human stage. But in them all are lesser actions of marked dramatic possibility. . . . All these furnish abundant material for the tragic stage; but all leave much to be supplied of speech and action before the full-rounded drama could take form. In the *Aeneid* alone is found, among the minor parts that make up the epic whole, a dramatic action well-nigh complete—the love story of Aeneas and Dido.

Professor Miller, then, in verses which are almost wholly translations of Vergil, works out the two tragedies named above—the former in four acts, the latter in three. Professor Miller's skill in translation is well known from his rendering of the plays of Seneca. Some thirty pages of music for five different songs, in the *Dido*, are given. The book has been used over and over with success.

The immediate occasion of the foregoing remarks was the pleasure I derived from a play, *in Latin*, called *Dido*, given in the Auditorium of Hunter College, New York City, on Friday, March 19, by the girls of the Senior Class of the Hunter College High School. The performance was under the direction of Miss Susan E. Van Wert and Mrs. Elizabeth von Minckwitz, of the Latin Department of the High School. The High School Orchestra, directed by Mrs. Clotilde Egbert, rendered, in excellent fashion, several selections, and a chorus, consisting of such members of the Class as were not in the play proper, sang the first 11 lines of Book 1 of the *Aeneid*, and the closing lines of Book 4. The rehearsals occupied a little over a month.

The libretto used was made in the first instance, I understand, by Professor Whicher, of Hunter College. Latin passages, selected from Books 1 and 4, portrayed Aeneas and Achates reconnoitering, their meeting with

Venus, their coming to Carthage, the meeting of Aeneas and Dido, their love, the interview of Venus and Cupid, the compact by Juno and Venus, the coming of Mercury, the parting of Aeneas and Dido, and, finally, the death of Dido. One very effective innovation was due to Miss Van Wert and Mrs. von Minckwitz—the breaking up of long speeches into shorter passages, spoken by two or more personages. This greatly enhanced the dramatic effect. This was particularly noticeable at 1. 522-558. Here 522-529 were spoken by Ilioneus; Dido replied, in 562-564, supplemented by two new verses,

sed quo cursus erat vobis? et quas regiones,
o multum iactati homines, attingere vultis?

Ilioneus spoke again, 527-543; Dido answered in 565-571. Then in turn Sergestus, Cloanthus and Ilioneus made impassioned appeals to the queen, speaking respectively 544-550, 551-553, 555-558. As already said, the effect was distinctly to emphasize the dramatic quality of the scene as a whole. I kept thinking all the time of the long speeches in the tragedies of Seneca, and the part they have played in the argument that Seneca's tragedies were never meant for actual performance.

Scene 3 of Act 1 also seemed to me very effective. 1. 657-688 was turned into a dialogue between Cupid and Venus, as follows: Cupid, 657-662; Venus, 664-669; Cupid, 670-672; Venus, 673-679; Cupid, 680-682 (with change, of course, of *ego* to *tu*, and of *recondam* to *reconde*); Venus, 683-684; Cupid, 685-688 (with change of *te* to *me*, of *fallas* to *fallam*, and a very good simulation of the mischievous pleasure Cupid takes in his task). To this was appended the dialogue between Juno and Venus in 4. 93-127.

I will not say more of the arrangement of the material used, because I hope that the performance will be repeated, and I have no wish to tell overmuch in advance about the play. The acting was good, both relatively (I mean if one bears in mind the youth of the performers) and actually; Dido's part, in particular, was well carried.

I congratulate all concerned in the production of the play, and heartily commend their example to others. The giving of ancient plays in English is a highly commendable enterprise; far better, however, to my mind, is the giving of plays in Latin and in Greek. Of the many plays I have seen given in Latin and in Greek none has failed, if well presented, to grip hard the audience.

C. K.

TWO LOVERS OF THE CLASSICS

It has occurred to me that some of the readers of *THE CLASSICAL WEEKLY* might be interested in the following specimen of Latin versification which came under my notice many years ago—taken from a book entitled *Recollections of a Past Life*, by Sir Henry Holland, an eminent physician of London, distinguished

also as a traveler and a man of letters. The Latin verses were written by Robert Smith, a brother of Sydney Smith. The reputation of the latter seems to have overshadowed that of his brother, but Robert Smith, or Bobus, as he was familiarly known to his friends, was certainly, if we may judge from the accounts given of him, his worthy rival in scholarly attainments and mental endowments. Sir Henry Holland goes so far as to say that he was the "most accomplished scholar and profound thinker" that he had ever known, though perhaps happier with his Homer, Aeschylus, and Dante than in that brilliant world of London society in which his lot was cast. He was celebrated for the excellence of his Latin verses. His son, Lord Lyveden, published some of his verses under the title *Lucretian Poems*, which attest his love for this noblest of the Latin poets. The lines, which he wrote a few weeks before his death, with the end of his life in sight, are remarkable for their beauty and pathos:

"Hic iacet": o humanarum meta ultima rerum
ultra quam labor et luctus curaeque quiescunt,
ultra quam pendentur opes et gloria flocci,
et redit ad nihilum vana haec et turbida vita,
ut te respicerent homines! quae bella per orbem,
qui motus animorum et quanta pericula nostra
accipere facilem sine caede et sanguine finem!
Tu mihi versare ante oculos—non tristis inago,
sed monitrix, ut me ipse regam, domus haec mihi cum
sit
vestibulum tumuli et senii penultima sedes.

The following English translation, by Dr. S. C. Chew, of Baltimore, which appeared in *The New York Times Book Review*, is equally beautiful:

"Beneath this stone"—o goal of human pride
Where toil and grief and care at last subside,
Where wealth and glory are esteemed no more
And life's confusing vanities are o'er,
Would they beheld thee as thou art! Oh, then
How many passions, perils, strifes of men
With last surcease of bloodshed and of blows,
All struggles o'er, would find their peaceful close!
Keep them before me, o thou warning goal,
Teach me all restless passions to control,
Nor let me find in thee a form of gloom
As life's late stage slopes downward to the tomb.

It is said that in a classical discussion among some contemporary scholars the question of the relative merits of the Latin poets came up, and that Lord Dudley, on being asked his opinion, mentioned them in the following order: Lucretius, Catullus, Bobus, Vergil, Horace, and Juvenal.

A few remarks concerning Sir Henry Holland, mentioned above, may not be without interest. He was, perhaps, the most travelled man of his day, as well as the Nestor of his profession; he too was living among the members of a third generation.

Early in his professional life, being free from pecuniary cares (he says, naively, that he had resolved to restrict his practice to £5,000 a year), he decided to devote two months of each year to travel. This resolution he carried out successfully for over fifty years,

during which time he never lost a day from illness, except for a few weeks following a severe surgical operation. He made eight visits to the United States, and in his explorations covered almost every portion of the known world. Another resolution, almost antipodal in character, is noteworthy. He resolved to devote a portion of three days in each week to the study of Greek and Latin writers, and never to let the day pass without such study, even though but ten minutes could be kept from other business, believing that such sudden change of employment is made easy by habit and often indeed refreshing to the mind.

Though he expressly states that he had never "made a tolerable set of Latin verses" and that his classical education was a very imperfect one, it seems to have done for him what it probably did for very few students of his day—it carried him forward into private study of Greek and Latin writers. The amount and range of his classical reading were marvelous. In one place he speaks of having finished his third reading of the *Odyssey* under "feelings of augmented pleasure" and of passing on to the very dissimilar reading of the *Wasps* of Aristophanes "with less pleasure, indeed, but with much amusement in seeking to unravel the whimsical web of Athenian social life, so unlike and yet so like that of our own day".

Among the less known writers whose works he read he mentions the later Latin poets and historians and some of the Byzantine writers of even later date. He ascribes much of the pleasure which he derived from his Greek and Latin reading to the absence in him of anything like "nice or critical scholarship". If this explanation be true, it may serve to encourage some of us who read our Latin and Greek as the Scotchman jokes, "with difficulty". He speaks also of the pleasure he derived from reading two poems on the dog, the *Cynegetica* of Gratius and of Nemesianus; "the character of the dog", he adds, "has undergone less change than that of the human master to whom he is so strangely attached". He expresses surprise at finding that there were "men of high reputed scholarship who had never looked into the physical writings of Aristotle nor into what remains of the great astronomical poem of Aratus quoted by St. Paul and translated by Cicero in his youth, nor into the writings of Isaeus, the great property lawyer of antiquity". He laments the decay of classical scholarship and declares that the "classical scholar is less highly regarded than formerly". One cannot help wondering what his feelings would be to-day if he were living and could see present-day conditions of classical study.

Among the many eminent men of his day with whom he was on intimate terms were Gladstone, Grote, Macaulay, Milman, Mure, and Hawtrey. He seems to have had also among his acquaintances Hookham Frere, the translator of Aristophanes (who was in the habit of sending him proof-sheets of his translations as they issued fresh from the press), as well as the famous scholar, Payne Knight, whose house in Soho Square

gave the locality a reputation for "classical learning, art, and luxury". There, too, were given those dinners so characteristic of the "consummate scholar, sensualist, and sceptic", as Sir Henry calls him, while at the same time he declares that the prolegomena to Knight's edition of Homer was the most beautiful specimen of Latinity with which he was acquainted. All this is rather interesting as an unusual example of classical attainments in one whose life work was in another and entirely different sphere from that of the classical student. In this different sphere, too—medicine—he was no less distinguished. Born in 1788 and dying in 1874, he lived in four generations, during which time, wherever he went, he consorted with the most eminent men of the day, political, literary, scientific. His work will well repay perusal, being filled with reminiscences of travel and society, seasoned with anecdotes, and "fertile in the highest interest". Curiously enough, since I wrote the above, I have come across another work by Holland, published in 1814, a quarto volume entitled *Holland's Travels*, covering chiefly Greece and the Ionian Islands, and containing a vast amount of information particularly valuable to those interested in classical topography. I forgot to say that on the title page of the *Recollections* is the following sentence from Martial (10. 23. 7-8),

Hoc est
vivere bis, vita posse priore frui,

a maxim which Sir Henry Holland realized as fully, probably, as would be possible for any one under the ordinary conditions of human life.

Bridgeton, N. J.

JOHN H. MOORE¹.

LANGUAGE WORK IN THE GRADES

From recent communications and inquiries it would seem that there is a growing interest in the question of the introduction of elementary foreign language study into the work of the Seventh and Eighth Grades. As California appears at present to be somewhat in the lead in this matter, it is perhaps worth while to offer a few general suggestions which may be of value to those who are planning to make a similar innovation elsewhere. Since the Latin situation is most familiar to the writer, the discussion here concerns itself particularly with that field; but all that is said would apply almost equally well to grade work in other languages.

The Time Element.—It is coming to be felt pretty generally that the programme 'to Caesar in a year' is almost too heavy, even for a Ninth Grade student²;

and, in theory, we all readily agree that the far less mature Seventh Grade beginner ought to be allowed a considerably longer space of time in which to cover that same ground. The plan works splendidly, if the extra time is really allowed; the danger is that the programme may seem to provide for a liberal time-allowance without really doing so.

It seems liberal indeed to say that, in view of his immaturity, we will allow the Seventh Grade pupil two years in which to get ready to read Caesar. But, when the plan is put into actual operation, it may be discovered that there is a state law which prohibits requiring any home work of pupils below the Ninth Grade; and if, in addition, the student's study periods in School are claimed by music, gymnasium, etc., it may happen that all the language work he does will have to be crowded into the period set apart for recitation. On that basis, two years of study would amount, in time, to just about the same total as that of the work of the Ninth Grade beginner who prepares for Caesar in a year, but studies outside of class forty-five minutes or an hour a day.

It is perfectly understood, of course, that, in language instruction, it is very desirable that a young beginner should work as much as possible under the teacher's eye; but the farther he progresses, the more he needs time for preparation outside of class. One of the Los Angeles teachers, who has had experience in this sort of work, estimates that about thirty minutes a day of outside work on the average are needed for thoroughly satisfactory results in Intermediate Latin. If it is expected, therefore, that the Seventh Grade beginner will thoroughly master beginning Latin in two years, definite provision must be made for preparation outside of class. Even without this outside work he will have spoken more, read more, and written more, perhaps, than the Ninth Grade beginner; but he will be found lacking, probably, in the more advanced parts of the syntax.

School Organization.—There can be little question that the plan of beginning a foreign language in the Seventh Grade is much more feasible if the Schools are organized on an actual Intermediate basis, i. e. if the Seventh, Eighth, and Ninth Grades are under one roof, and the students, for those three years, are in the hands of one corps of teachers. With this organization, it need make little difference if there has been some miscalculation regarding the time, and the pupil has reached the end of the Eighth Grade without being quite prepared to take up Caesar. The same teacher takes him over into the Ninth Grade, and rounds off his preparation. Then he reads his Caesar rapidly and with appreciation, and, at the beginning of this tenth year, goes up to the Upper High School prepared to join the Cicero class—and lead it.

It sometimes happens, however, that an attempt is made to do Intermediate work without Intermediate organization. Lack of funds or lack of suitable buildings may be the cause of this. Whatever the cause,

¹Dr. Moore has been a practising physician since 1880. For nine years he has been a member of the Board of Education at Bridgeton, New Jersey; for five of those years he has been President of the Board. Busy as he has been, he has found time to keep up his reading in the Classics.

²In the Classical Journal for February, 1915, in the course of a discussion of the report of the Commission on College Entrance Requirements, Professor J. C. Kirtland expresses himself very emphatically on this point (see 10. 232). His entire willingness to give over a part of the Caesar year to carefully graded preliminary Latin readings is a very significant sign of the times.